DOCUMENT RESUME

ED 100 102 95 EC 070 972

AUTHOR	Luca, Mark C.; Allen, Bonnie
TITLE	Teaching Gifted Children Art in Grades One Through Three.
INSTITUTION	California State Dept. of Education, Sacramento. Div. of Special Education.
SPONS AGENCY	Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE	74
NOTE	46p.; For additional information, see ED 088 253 and 254 and ED 082 433
EDRS PRICE	MF-$0.75 HC-$1.85 PLUS POSTAGE
DESCRIPTORS	*Art; Class Activities; Creative Ability; Creative Expression; *Curriculum Development; Curriculum Guides; Exceptional Child Education; *Gifted; Primary Grades; *Program Planning
IDENTIFIERS	Elementary Secondary Education Act Title V; ESEA Title V

ABSTRACT

The handbook for teaching gifted children art in grades 1-3 provides guidelines for curriculum development and teaching suggestions. Among topics considered in an overview of the art program are past and present art, the use of environmental design, pupil involvement in art, and identification and selection of gifted children. The art curriculum for the gifted is discussed with regard to program aims, emphasis, and content as well as area skills in art (such as sensory awareness and manual control) and sequential curriculum planning. Presented in chart form are suggested teaching methods for children from preschool through fourth grade. Examined are organizational considerations such as pupil grouping, scheduling, acceleration, instructional aids, the interrelationship of art with other subjects, and continuity and articulation in the art program. Attention is given to the creative process and intellectual development, creativity and guidance and the evaluation process, and new horizons in art education. (LH)

ED 100102

Teaching Gifted Children Art in Grades One Through Three

Prepared for the

Special Education Support Unit
California State Department of Education

by

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and

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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EC 070 972

This publication, which was funded under provisions of Title V of the Elementary and Secondary Education Act, was edited and prepared for photo-offset production by the Bureau of Publications, California State Department of Education, and was published by the Department, 721 Capitol Mall, Sacramento, CA 95814.

Printed by the Office of State Printing and distributed under the provisions of the Library Distribution Act
1974

FOREWORD

We need art in our schools today more than ever before in our history. We need teachers of art who understand the importance of helping children to express themselves, to learn to be sensitive to all aspects of life, to gain a richer appreciation for creativity, and to experience art.

The California State Board of Education has given its support for a "reemphasis on arts and humanities education in the schools of the state." And the Board has asked the school districts of the state to help reverse the "trend to deemphasize arts and humanities education."

One of the ways the Department of Education has responded to this need has been by preparing and publishing materials that school districts can use in bringing new emphasis to the teaching of art. *Teaching Gifted Students Art in Grades One Through Three* is the fifth such publication pertaining to the visual arts which the Department has published in recent years; it follows the *Art Education Framework for California Public Schools* and three prior publications in the series on art education for the gifted (one for grades four through six, another for grades seven through nine, and the third for grades ten through twelve). I believe that together they represent a significant contribution to the reemphasis on art instruction as an integral part of the curriculum.

As the authors of this publication state: "Art as a form of communication is the natural language of mankind. It is the oldest of languages—older than speech, reading, or writing—and is used by all the peoples of the world." As "the natural language of mankind," art has a special place in the educational experience of the very young child. And I am particularly pleased that the authors of this publication include in it material relating to the preschool and kindergarten years as well as for grades one through three.

We in the State Department of Education pledge our continuing efforts to making the classroom a place where the natural creative urge of our pupils is encouraged rather than stifled. *Teaching Gifted Students Art in Grades One Through Three* represents another example of that continuing effort.

Wilson Riles

Superintendent of Public Instruction

PREFACE

This publication is one of the products of an education project authorized and funded under provisions of the Elementary and Secondary Education Act, Title V. It is intended for use by the teachers of pupils whose mental ability is such that they are classified as mentally gifted. It is also recommended for use by administrators, consultants, and other professional personnel involved in helping gifted children.

Teaching Gifted Children Art in Grades One Through Three is one of a group of curriculum materials designed for use by teachers of the mentally gifted in grades one through three, four through six, seven through nine, and ten through twelve. These materials were prepared under the direction of Mary N. Meeker, Associate Professor of Education, and James Magary, Associate Professor of Educational Psychology, both of the University of Southern California.

Also developed as part of the education project is a series of curriculum guides for use in the teaching of mentally gifted minors in elementary and secondary schools. The guides, which contain practical suggestions that teachers can use to advantage in particular subject areas, were prepared under the direction of John C. Gowan, Professor of Education, and Joyce Sonntag, Assistant Professor of Education, both of California State University, Northridge.

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Chapter 1

Overview of the Art Program

As art programs for gifted children in grades one through three are considered, several questions present themselves, including the following:

- What are the existing programs of art in the primary school and the capacity of those programs to enhance or support programs for the gifted?
- What kinds of programs can be selected that will engage the interest and capacity of the child and the faculty?
- What is the level of art experience of the teacher? Teaching methods? Guidance procedures?
- Will the programs be instituted by a school district with centers for teaching aids and team specialists, or will the programs be developed at the individual school?

Increasing doubt exists that the public school at any level can instruct students adequately in the accumulation of knowledge in art or in any other subject. Art study must, therefore, be concentrated and coordinated so that the teacher can pass on what is structurally important for cultural awareness and personal sensitivity.

As a process of physiological and psychological growth, creative involvement in art enables the student to gain personal identification and clarify his expression. Art programs for the gifted should, therefore, promote the use of the child-centered or individualized methods of teaching that emphasize discovery and design. The role of art in life is so bound to the practice of art that the creative act is thereby made relevant and meaningful. A general base involving both the objective and subjective areas in art must be provided for each child as he develops physically and mentally so that his creative potential can be enriched and ennobled.

The Nature of Art

Art is not static. It is a dynamic relationship between man and his environment. For the creative process does not operate in a vacuum; it flourishes in diversity at all levels of intelligence among all human beings. The human mind responds to relevant data and creates

patterns that organize incoming data. Programs for the gifted seek to further this natural impulse to impose order and to inspire the responsible and sensitive use of creative minds.

Art as a form of communication is the natural language of mankind. It is the oldest of languages—older than speech, reading, or writing—and is used by all the peoples of the world. Under a broad definition of art can be included the works of children, folk artists, Sunday painters, commercial artists, and artists whose sole aim in life is to create. A huge amount of art is produced every year because from the beginning man has felt the need to express his thoughts and feelings in a creative manner.

As children progress in their schooling, they should become more proficient in art; however, the opposite is usually true. They lose confidence in themselves and in their skill. Art for primary children should begin with a broad base. Introduction to past and present art reveals to the young child the scope and meaning of man's changing relationship to his environment. The child's own expression is the first step in the use of this rich heritage.

Past and Present Art

Through the art of the past we gain insight into ourselves and into the world. Art produced since the Renaissance places emphasis on ideas; art produced before the Renaissance can serve as an introduction to a wide variety of media and artistic ends. Art objects produced recently are probably among the most difficult things to evaluate. Only a small portion of the art of the past has withstood the test of historical change; contemporary art remains unculled. However, work that evokes fresh insight and new stimulus should be introduced to children in an educational setting so that their powers of evaluation can be put to work early in the learning process.

Contemporary art speaks in contemporary idiom, and the young can often appreciate this kind of art more readily than the art of the past. The ability to recognize materials and finished products and divergent techniques is the beginning of cultural and artistic awareness. Children gain much from trips to museums and to galleries. They gain by (1) observing and discussing original drawings and paintings, reproductions of paintings and sculpture, and handcrafted articles; (2) visiting an artist's studio or craft shop; (3) looking at art books; and (4) having an artist present a demonstration and discuss it with the children.

Use of Environmental Design

From building blocks in kindergarten to building models in the third grade, many opportunities exist which can introduce design

concepts to the child. In the immediate environment children can print their own draperies, design a school mosaic, and design and assist in the landscaping. Commercial design and industrial design offer other opportunities for exploration. Students can discuss Indian and pioneer American architecture in relation to the needs of a contemporary American city. They can even design a city of the future. For sheer abundance and variance in quality and price, the material available for developing the child's understanding of design is limited only by the ingenuity and insight of the teacher. The result of involvement is the child's growing sense of self and community involvement.

Source of Material and Inspiration

Both nature and culture exert vital influences on artistic expression. Both work dynamically on the artist and on the child. Table I-1 can be a starting point for a focus on nature as a source of enrichment. As indicated in Table I-1, art activities can be correlated with sources of contacts with nature and types of contacts. Emphasis should be placed on discovery and intuitive utilization rather than on rote memorization of terms or ideas.

TABLE I-1

Nature as Source of Art Material and Inspiration

Source of contact	*Type of contact*	*Art activity*
Direct contact		
Nature walks; field trips to farm, park, zoo, lake	Looking for elements used in art: line, texture, pattern, shape, and color	Painting Drawing Collage Assemblage
Within classroom: rock and fossil displays; growing plants; keeping animals or insects	Observation and discussion followed by comparing art with nature	Junk sculpture Diorama Panorama Scrolls
	Home assignments or field work (e.g., sample collections, photos, and sketches)	Model building Stone mosaic Glass mosaic Seed mosaic
Indirect contact		Mural
Photographs, slides, movies, TV; memory recall in verbal or written descriptions; use of nature in art (landscapes, still lifes, reflections)	Sketch books; card files; booklets of pressed leaves and flowers	Carving Printing Displaying Weaving
	Comparisons between patterns, shapes	Illustration Dance interpretations

Development of Human Potential

An enormous responsibility for educators in the primary grades is to inspire creative behavior and, in so doing, perhaps to set the tone for the lifetime of each child. Educators must concern themselves with the aims and objectives of human growth and development, with increasing cultural diversity, and with the need for qualitative understanding. They must always keep in mind that the children in their care will become the designers, craftsmen, and consumers of the future and that the perceptions and judgments of these children will shape the future of mankind functionally and aesthetically. The aim of education as a whole and of art education in particular should be to increase as much as possible the number of individuals who, while enjoying full creative development, are sensitive and responsible in a social context.

In art study the efforts required to coordinate intellectual, physical, and emotional growth contribute to self and social awareness. Regardless of his ethnic origins, cultural background, or educational readiness, any child can begin a program and find himself immediately engaged in problem solving and in producing work of which he can be proud. At this early age he is taking his first steps in the long, slow process of acculturation. For him art may be an endless ladder of growth and enrichment. Whatever the program selected for the gifted in art, perhaps the most important element is the commitment of teachers and administrators to preserve and develop the open inquiry and spontaneity that are characteristic of young persons.

Pupil Involvement in Art

Art programs should be exciting. Unfortunately, emphasis on rote learning and on academic achievement measured by averages has frustrated efforts to allow creative abilities to emerge. Curriculum standards have posed an additional problem in that educational planning, teaching methods, and perspectives have tended to sacrifice creativity for measurable and practical skills. The failure to involve creative ability is evidenced in the rapid growth of negative self-concepts that find expression not in art but in negative learning, negative social behaviors, and nonproductive individual or group activity.

The gifted, whose ability includes a capacity to work faster and to perform more consistently with less supervision than the nongifted, constantly test the skill, insight, and patience of their teachers. Even in grades two and three, pupil protests against the system can be discerned in their attitudes toward the community and toward

themselves. They may withdraw, disrupt, or destroy. It is apparent that many children in the primary grades are insufficiently challenged and are uninvolved.

Gifted pupils need more than information and stimulation; they need guidance in the organization of the information they naturally acquire. For many, a broad gap exists between the vicarious experience gained from television and the real experience of life. Children frequently give so much evidence of verbal sophistication that it is forgotten that their knowledge is not experienced knowledge and that their developing minds are vulnerable and sensitive. For them, getting used to a new teacher, a new tool, or a new idea is not always easy or pleasurable. What is needed in teaching art to them is a child-centered, individualized approach that acknowledges the establishment of positive self-concepts as fundamental to positive learning behavior. The child's needs and interests must be paramount considerations in the planning of the art program.

In art as in any other subject, learning occurs in direct proportion to the degree of self-involvement. In art the child begins where he is. Enrichment parallels the development of skills, both motor and intellectual, so that natural growth and creative growth become one and the same. The activity of art is assimilative, a testing ground for combinations of fact and feeling that establish structure, form, and communication. The child in the primary grades should not be restricted solely to media or motor skills; he should be involved in the unfolding of human creative history through exploration, discovery, and creation.

Identification and Selection of Gifted Children

The potential of gifted children is measured primarily according to ability to use written language. Art study, on the contrary, is primarily concerned with the nonverbal, at least until the student begins advanced work where conceptualization is very abstract. Increasing evidence exists of a high correlation between creativity and intellectual skills. Evidence also exists that children enjoy art work and that the transfer of art concepts to other areas does occur. The realization that has been slow in coming is that nonverbal does not mean unintelligent and that the highly imaginative mind interested in art is also a highly resourceful mind.

Intelligence and Creativity

The high correlation between intelligence and creativity must be weighed against the fact that many potential art students have lost

interest by the end of the first and second grades. Emphasis on skills in academic subjects instead of in art prevents many pupils from showing preference for art subjects and activities. As a result the artistically gifted must satisfy their particular interests outside of school. When the art curriculum is freely organized and diversified, the student can expect to seek the subject matter that interests him. Because creative ability cuts across racial or cultural distinctions, selection for the program must be made from a large base, one that includes an equal opportunity for each type of special ability.

Early identification of creative ability is essential. Yet identification is complicated in that neither intelligence quotients (IQs) nor preference for art work has proved effective as an indicator. Art preference as an indicator is inadequate because if a child has experienced discontinuity in his art experience, he may have developed a very limited perception of himself as a creator. Or art preference may be inhibited or retarded by behavioral immaturity or cultural bias against the value of art. Or the child may not be ready for art study. An academically gifted child may exhibit a lack of ideas in art simply because he is trying to please the teacher. Many children are too self-conscious, even at the age of six or seven, to master a technique or complete a project; they want to avoid the embarrassment of the trial-and-error process. Other children have been subjected to ridicule by parents, peers, and teachers or to evaluations that were insensitive to the originality and invention of the child's work.

The problem at hand is to identify both the academically gifted and the artistically gifted child. The characteristics of creative ability must be reviewed. And it must be asked whether, on the primary level, it is useful to separate academic ability from artistic ability. If the aim of art is to develop alternative ways of seeing, thinking, and doing, then this objective cannot be served by the teaching of art as isolated from the intellect.

Characteristics of Creative Children

Some of the main characteristics and behavioral complexes of children with the potential to be creative in art are the following:

1. Interest in art
   a. Stated or direct evidence of interest (e.g., "I like art" or "I made this")
   b. Past experience in art or having an artist as a member of a child's family
   c. Verbal and nonverbal fluency in art; ease with subject
   d. Stated or indirect preference for nonverbal communications

(e.g., pencil hoarding, failure to turn in art work, doodling on work sheets)
e. Evidence that one is a motor learner
f. Constant working with pencil or crayons

2. Learning behavior
a. High IQ score or evidence of outstanding cognitive abilities
b. Early motor maturation; finger dexterity and muscle coordination evidenced in attention to uniform surfaces while coloring; frequent doodling; interest in calligraphy; and performance in dance or sports
c. Surges of energy; restlessness other than mere motor excitement indicative of an alert state of mind (e.g., flights of thoughts, rapid turnover of ideas)
d. Easy recall evidenced in work and study as well as in volunteered information and comparisons (e.g., "We used to go" or "I tried that once")
e. Compulsion to organize; desire for precision and clarity
f. Completeness in design; use of entire page; attention to details
g. Adaptability and flexibility indicated by easy and early conformity to social situation in classroom; adherence to rules and regulations as well as study routines
h. Ability to go from one activity to another without weakened attention
i. Persistence in seeking alternatives (e.g., frequent requests—"May I do it this way?"); sometimes resisting change (e.g., reluctance to set aside art project); persistence in doodling and performing calligraphic experiments; even obstinacy—refusal to try assigned task because of the desire to handle the task differently
j. Advanced interest in representation of real scenes or objects; pronounced imitation of adult behavior and art styles
k. Highly developed sensory perception (e.g., marked sensitivity to color, textures and shapes, rhythm, and pattern)

3. Social behavior
a. Independence of ideas and flexible role playing
b. Potential for leadership; frequent supplying (sometimes to the teacher's dismay) of ideas for class activities

4. Performance patterns
a. Persistence in single motif or structural problem; strong concentration on a theme and variation
b. Inventive and original solutions
c. Sensitivity and flexibility in symbolic associations (e.g.,

frequent recourse to imaginative interpretations)

d. Desire to work alone; tendency to linger over art project
e. Elaborations of assigned task (e.g., intense interest in elaborate designs, lettering, doodles, and caricatures; balancing of shapes; implementing of storytelling possibilities, enlarging on details)
f. Thorough handling of assignment
g. Deep sensitivity to various aspects of a question or potential of a medium (sometimes leading to anguish and inhibition if the teacher does not assist the child to select among alternatives)

Behavioral immaturity or physical immaturity complicates the process of learning for the academically gifted. The same complication exists for the artistically gifted; in fact, because art education in the public schools is frequently in a tenuous position, even greater learning problems face the artistically gifted. Yet the creative impulse demands expression. If direct channels are not provided, indirect ones will be found. Marked independence can turn into hostile withdrawal; ready adaptability, into passive conformity. Positive learning abilities can become dissipated if not directed to creative ends. The teacher must be ready to recognize unevenness in the abilities of the gifted child and remain alert to the indirect and direct indications of ability.

Chapter 2

The Art Curriculum for the Gifted

Art for the gifted child in the primary grades offers opportunities for enrichment in an area of formal learning; it also continues the child's own creative beginnings. The primary curriculum is not designed for the gifted; therefore, the curriculum must be revised to meet their needs. Art education has traditionally emphasized the teaching of art in isolation. The result is that pupils do not achieve the understanding that art is everywhere in man's work or that the creative process infiltrates all aspects of life. Children must be taught to compare and analyze art objects and to see the interaction of the parts that makes comparison meaningful. Through an understanding of the relationships of the parts, the child attains a total experience in art.

Aims of the Art Program for the Gifted

The art program for the gifted should aim to improve the child's ability to do the following:

1. Use materials and tools to their limit.
2. Use verbal and nonverbal symbols.
3. Relate art work to the effort and products of other cultural periods and peoples.
4. Analyze and revise artistic effort without sacrificing individuality.
4. Analyze and revise artistic effort without sacrificing individuality.

Emphasis of the Art Program

What is to be emphasized in an art program depends on the several parts of the teaching and learning situation. These parts include (1) readiness of the child to do art work; (2) training, experience, and preference of the teacher; (3) availabilty of equipment, materials, and funds; (4) traditions of the school; (5) programming, scheduling, and methods of grouping; and (6) community resources. A program developed according to a sequence enables the child to assimilate and reassociate information, thought, and feeling. The result is a communication of his expression in an art form.

To be included in an introductory course on art in grades one through three are (1) the cultural role of art; (2) the elements of design; and (3) the use of media and tools.

Cultural Role

In this section is presented a list suggesting a line of sequential development and growth of understanding. None of the items is presented in isolation; repetition, expansion, and interaction serve to reinforce the meaning of each. In a survey of the nature of art, efforts should be made to link the concepts presented to studies in media or cultural comparisons. For example, a historical study of clay reveals a variety of forms to achieve a single purpose. Or, reversing this approach, the class can produce a variety of forms leading to group discovery in which the concept of diversity in art is reinforced by cultural comparisons. The list of concepts together with suggested art activities is presented as follows:

Concept	*Suggested art activity*
Art is a universal language.	Compare art themes of pupils with art themes of artists in different times and cultures.
Art is problem solving; it arises from man's confrontation with materials and tools, thought, and feeling.	Present a problem or allow a problem to arise from the class inquiries that can best be solved in art materials (e.g., How shall we use this sandpaper? This leaf? This yellow clay?)
The forms of nature and of art are sometimes alike and sometimes different.	Observe and discuss the shapes of leaves or moths or flowers. Compare them as seen in photographs, in paintings, and in sculpture.
Art is not confined to one style or one material.	Collect pictures of many examples of media; select a theme and a variety of media so that the child is free to choose how he wishes to express his idea. Discuss these differences and similarities.
Art depends on awareness and individual decisions.	Discuss how individual pupils would paint or construct a particular theme.
The variety of solutions to art problems may depend on wide experience with media and tools.	Start a media storage center where displays of techniques and products encourage new choices.
Sometimes the artist prefers to work alone; at other times a project requires a team.	Set aside a few locations where pupils can work without interruption and peer influence. Have pupils select a project for group effort (e.g., a large papier-mâché sculpture, a play with puppets and stage, an Alice in Wonderland chess game played by real players in costume with rules written by the group).

Concept	*Suggested art activity*
One's own feelings are expressed in art and are inspired by art.	Discuss what artists write about their work. Compare feelings aroused by a piece of music, a painting, or a rock and roll dance. Compare how three different painters felt about a landscape (e.g., Picasso, Van Gogh, and da Vinci).
Artists develop insight and a spirit of inquiry.	Look at and discuss drawings done by da Vinci in his studies of anatomy and motion, flight, and waterfall.
Artists work to stretch their vision and abilities through critical thinking.	Have children redo their best painting in another set of colors or retell the story in another medium.
Everyone has different values and tastes in art.	Discuss the different reactions to an original work of art or a reproduction.
Art serves different purposes.	Compare the purposes of a designer of chairs and a designer of paintings.
Artists develop self-understanding and strengthen their understanding of themselves through their art work.	Model a self-portrait in clay, once by looking in the mirror and once by feeling only. What differences are revealed?
An art work is a mirror of the cultural period and the environment in which it is created.	Have groups or individuals do a comparative study of cultures or see how different products of a period have similar design features.
Art as practiced in a democratic environment permits variety in product design and cultural purpose.	Give a fair hearing to ideas expressed by individual pupils. Discuss themes in art showing variety of design and purposes.

Design Elements

Elements of design for the primary grades should be taught for the purpose of increasing the vocabulary of the child. The child is thus enabled to use both the verbal and nonverbal modes in expressing his ideas. Each child should learn to use and to recognize the use of elements and relationships. The child should discover relationships through the examination of a work rather than through memorization. Emphasis on mere verbal understanding should be avoided. Art products and the art skills of the child in the primary grades, whether the child is gifted or not, are the by-product of a natural process and are not to be thought of as self-conscious quests for academic achievement.

The child should learn the following:

Elements of design. He should learn how to recognize the elements, where to use them, and how other artists have used them.

He should also learn about line, color, texture, pattern, shape, mass, light, movement, sound, and space.

Qualitative relationships. He should learn how the elements combine to produce different effects; that is, unity, variety, contrast, rhythm, balance, and repetition.

Practice: Medium and Tools

At every grade level, emphasis on practice should be balanced by instruction on the cultural role of art. Too often, only the making of things is stressed. The gifted especially need to have the making of things oriented to the meaning of things. These children sense a relation between practice and purpose; they question mere "making." One child has expressed his opinion that "art is dumb; I've made the same thing over and over for three years."

Teachers should emphasize the purpose for using art techniques. They should permit the children to see how others have accomplished their purpose in art, thereby enabling the children to discover a greater number of options for individual solutions. Mere innovation without foundation in the principles of art or without relevance to the individual is not serving the cause of art education and cannot satisfy the artistic and creative needs of the child.

As shown in Table II-1, media can be worked in a variety of ways. By his manipulation of the media, the child learns about the medium, tools, variety in purposes and styles, and the relationship between technique and expression. Although some suggested activities may seem difficult for children in the primary grades, it should be noted that the suggestions are set forth to challenge the individual, not to discourage him. Some children in grades two and three are capable of even more difficult work (e.g., enameling, metalworking, simple soldering, and wood burning). The standard of achievement is not that expected of an adult but that expected of a child.

Area Skills in Art

In his introduction to art education, the child is initially involved in awareness and the assimilation of data. Then follows a complex of activity involving both physical and psychical abilities, including comparison, contrast, synthesis, and the patterning of data. In art the final form is an art object, a structure for the communication of the total creative response of the individual.

The gifted child has a highly developed learning system with potential for greater concentration and more flexible adaptation of data than does the nongifted child. The degree of skill present in

TABLE II-1

Suggested Uses of Art Media for Gifted Children in Grades One Through Three

Material	*Process or methods*	*Products*
Pencil	Draw, trace, rub on; combine with watercolor, crayon, or stencils	Drawings, sketches, diagrams, doodles, lettering, parts of paintings, sketchbooks
Chalk	Draw on with starch or water; draw on and spray with fixative	Illustrations, designs, and decorations; "paint with chalk"
Crayon	Draw, rub on, and then do a sgraffito; cover paper, then wash with ink; paint on (encaustic), melt over candle; melt crayon shavings between sheets of wax paper with warm iron; "weld" crayon bits in sculptures, then paint with hot wax	Designs on a variety of papers to suit type of application: firm paper for drawn, sheer for shavings
Tempera	Apply with brush, stick, finger, string; do prints, stencils, crayon resists, lettering; combine with cloth in collages; paint constructions	Paintings, rubbings, maps, posters, cards, letterheads, illustrations, body ornamentation, masks, puppets
Watercolor	Paint with variety applicators: brush, stick, or Q-tip; wash with wet paper; stipple and dry brush; do a crayon resist; use two colors on a brush	Paintings, bookmarks, booklet designs and illustrations, manuscript ornamentation scrolls
Paper and cardboard	Paint, print, stencil, weave, glue, mat, tear, cut; use in papier-mâché, constructions, or as two-dimensional surface	Cards, booklets, portfolios, bookmarks, decorations, maps, dioramas, scenery, masks, animals, jewelry, mobiles, stabiles, collographs
Clay	Modeled with basic coil, slab, and pinch methods, wet or allowed to dry for firing and glazing or painting	Figures, landscapes, dioramas, portraits, pots

Material	*Process or methods*	*Products*
Plaster	Cast and model; pour into molds in clay or sand; carve blocks of plaster; carve and then print (shellac before using with water base paints)	Wall hangings, sculpture, jewelry, free forms; block printing
Modeling materials: salt + flour, sand + wheat paste, papier-mâché, sawdust + wheat paste, shredded asbestos	Mix, then model; combine with other materials; paint and texture	Jewelry, mobiles, puppets, figures, relief maps, parts of landscapes or dioramas
Wood scraps, dowels, and matchstick	Saw, sand, nail, glue, carve	Constructions and sculptures, wood block prints, houses, toys on wheels
Wire, tin, and foil	Bend, twist, shape on edge of table or around solid wood form; combine with paper or cut metal shapes; punch with holes in tin (care with sharp edges)	Mobiles, stabiles, free-form sculptures, tin collages with other textured material, anatomy figures in action or contour
Yarn and cloth	Weave, glue down on paper, stitch print stencils, or block print	String and box constructions, wall hangings, puppets, curtains, stuffed sewn sculpture, collographs
Selected junk: variety of two- and three-dimensional textures and sizes	Sew, glue, nail, and paint or tie	Collage, collographs, constructions, and assemblage

each gifted child, however, varies from individual to individual. The gifted child's potential may or may not include advanced development of sensory processing or highly developed motor control.

In general, the art program aims to develop skills in (1) sensitivity or sensory awareness; (2) manual or motor control; and (3) intellectual or cognitive functioning. Each skill may be developed within the context of the practice of art (use of medium and tool) and in a survey of the cultural role of art. The orientation to art should involve a natural progression from data to patterned form; for example, a study of leaves progresses to prints, drawings, or clay sculpture. Students will demonstrate different levels of ability to make these learning transitions when creative insight is encouraged.

Gifted children utilize a broad coverage of subject matter, transforming facts and figures into significant relationships that express personal meaning. The mastery of skills, tools, and terms and the development of a sense of awareness are of primary importance.

Sequential Curriculum Planning

Art is expandable along sequential lines with relationships that may be approached from front or back, up or down, and on whatever topic or at whatever learning level the teacher chooses to begin. Because of the adaptability of the learning behavior in art, the pupil should never be without work regardless of his grade level or potential.

Gifted children come from all races and segments of society. Thus a class may parallel life itself in a wide base of human variability for which there are no artificial boundaries. Like art, the class may be seen as a microcosm of the world cultural scene. Individual aims and abilities are welcomed in a spirit of democratic participation.

Guidance and program planning should be organized along sequential lines. Both the developmental level of the child and the sequence of the learning process should be utilized. The child is enabled to assimilate information that stimulates him to organize the material and express his feelings about it.

Media and skills are the vehicles for the message in art. For the period of assimilation, the motivation for developing art forms comes from the exploration of media and tools. The gifted quickly learn basic skills and quickly begin to inquire beyond these fundamentals. Motivation for more art work comes from fresh associations, symbolic transfers, and creative insights.

Ideas need to be balanced between student-initiated ideas and teacher-initiated ideas. Student-initiated ideas should result from activities oriented toward specific understandings planned by the teacher. Themes on the nature of art, lessons on design elements and awareness, inventions, hunches, and special feelings all may become the basis of the art program. These activities foster the establishment of the relationship of the sequence of source, method, and product to particular ideas. Some of the suggested activities for pupils are listed as follows:

Make a totem pole, using the members of your own family as models.

Take a trip to the zoo and study animal sculpture and the use of protective camouflage and coloration. These activities will help to improve one's knowledge of textures and patterns.

Learn what it is like to live in another environment (e.g., underwater as a marine explorer). This activity enables one to

study sea flora and fauna and to develop a sculpture for a fish bowl.

Learn from a visit by a writer or scientist. This activity may initiate the writing of a story to be illustrated or a model to be sketched and then built.

View a motion picture. This activity may inspire the production of a flip-page booklet or the making of sand paintings that present frames of sequence action.

Read a news bulletin. For example, reading about the astronauts in space may inspire the building of rocket models.

Perform a scientific experiment. For example, the viewing of seeds—their shapes and the beginnings of their growth—may inspire sketches and modeling in clay.

Select an imaginary radio station over which poems, stories, and riddles can be read and for which stage design can be a related art project.

Begin the study of a culture. For example, the study of African culture may involve looking at pictures, making masks, learning a dance, painting the body, paying attention to the rhythm of dance, and so forth.

One classroom aid is an idea center where children and teacher can look at books and prints to gather and develop ideas. Concepts such as how to fasten or how to assemble may be utilized in group lessons, or a single concept like masks of different lands may be utilized. Activities that can produce imaginative responses are a study of the similarities and differences of the patterns on leaves, snakes, and tree barks; and a series of lessons on a medieval theme, like castles, dragons, crowns, and armor.

Responses that may be made on a sample theme, "The Journey," are presented as follows:

After recourse to the idea center, pupils select their own medium for the journey as well as their own theme. Examples are a flip-card journey of a flea; Alice and her friends on a checkerboard construction; a paper box time machine; a comic strip; modules and mobiles; a diorama with models of landscape and movable figures; and a booklet with accordion folds of Siegfried's journey on the Rhine, a summer trip, Columbus' voyage, the wanderings of Odysseus, and Jack and the beanstalk, or the search for the Golden Fleece. The illustrations in the booklets can be compared to Rauchenberg's drawings for Dante's *Inferno* or illustrations of any written material. The interaction between written or verbal and nonverbal or visual communication can be the topic of discussion.

A group can select from projects that include making a frieze mural of a journey taken by the class; taping music or sound effects of an auditory journey and relating it to a light show; or doing a puppet show journey where one group stops and lets another complete or perform the next stage of the developing action. A scroll with frames for completion by different individuals in the group can illustrate in different styles the sequence of animated journey, or the group can begin to study animation as the rapid movement of single frames.

Content of the Art Program

Basic ideas underlying art education in the primary grades are the following:

- The growth of the individual parallels the historical growth of the arts.
- The development of learning in art parallels the learning process itself.
- The composition of a class relates to the cultural base from which art ensues.
- Skills, media, and the cultural role of art are learned together, with the understanding that the feet, road, and signposts are all part of the journey.

Content for the art program in the primary grades is considered outside the limitations of grade or age in the context of the child's physical and psychological growth. A child-centered or individualized curriculum is suggested that allows for (1) necessary adjustment to the uneven development of the gifted child in the primary grades; and (2) adaptation of the study of art to his level. The curriculum is too rigid if it is inapplicable for the child six to nine years of age. Because no prototype of a gifted child exists, the subject matter of the curriculum is the essence of programming (see Table II-2.)

The achievement of some pupils in grades two and three can be expected to compare with the achievement of pupils in the fourth grade. A few may even attain the proficiency of those in the fifth grade, especially where art learning relies on the understanding of terms and concepts and where independent, self-directed work reinforces steady growth. Self-directed activities with overtones of future application normally occur distinctly for the first time between the ages of eight and ten. It is inadvisable to prevent the gifted child from growing by giving him busywork. For this reason material on the fourth grade is presented in Table II-3.

TABLE II-2

Suggested Teaching Method for Teaching Art to Gifted Children
Preschool Through Grade Three

Characteristics	*Implications*	*Art activities*
Preschool		
Use of materials as early as age one and as late as age six	A kinesthetic manipulation of the environment	Scribbles and arm motions which gradually localize in finger controls, poking, pushing; use of clay, crayon, felt-tip pen, and fingerpaints
Extension of explorations in materials; "getting into the act"; scribble or manipulative stage	Guidance required to avoid danger in use of tools and experimentation	Encouragement of exploration with emphasis on child discoveries
	Working process more important than finished product	
Kindergarten		
A few still in the manipulative stage but most in early symbolic or schematic stage	Guidance, encouragement, and interaction in process of play, discovery, and change	Variety of art materials available for child to choose from: crayon, pencils, clay, weaving matter, modeling dough, rhythm tools, and take-apart-assemble toys
Highly creative and freely inventive behavior	Flexible program with limits only on where tools are kept, what areas may be used, and maintenance of working areas for shared use (Such limits must be presented in terms of safety and sharing, not in terms of neatness or performance of chores.)	Simple but challenging activities: oil-base clay, wet sand, clay, wet and dry use of chalk, bubble blowing, flower and leaf arranging, block and model building, drawing and painting, weaving and stitchery for nimble fingers, printing with gadgets and taking rubbings, gluing and pasting, easel painting, modeling with papier-mâché (Some still respond well to fingerpainting.)
Good time to introduce new material which will at first receive manipulative experimentation and then move to schematic stage		
Less interest in messy involvement with materials; some inhibition of free use	Teacher-provided opportunities for exploration and self-identification: name on work, photo bulletin, "that's me" drawing, transcription by teacher of the child's story explaining the work	

Characteristics	*Implications*	*Art activities*
Grade One		
A few in scribble stage but most in the pre-symbolic and some in symbolic stages Progression from (1) haphazard placement of isolated objects in drawing; to (2) objects related to base line and some indications of background; to (3) elemental ways of presenting background by means of overlap, fold-over, and x-ray Emotional meanings and greater complexity in detail Subjective use of color for meaning and emergence of universal symbols for real things (e.g., circle for sun, circle for face, top of tree, body of man, etc.)	Retention of flexible program with open choice of materials for those who need additional time in exploration Need for more challenging activities; caution against overstimulation No realistic drawings from this age child Help with child's vivid imagination and self-identification Continued attention to the formation of work habits on the basis of safety and sharing	Teacher-proposed: picture file or "visual bank" of other students' work, of reproductions and originals; sound effects and music for comparisons and "just listening"; puppet plays and book production Extensive use of display areas for showing work Individual and group activities oriented toward sharing responsibility for bulletin board, for displays in hallways, and the gathering of visual aid materials Continued use of media introduced in kindergarten but oriented toward more complex ideas of the cultural role of art

Media to be included: Wet clay worked in coil, slab and pinch methods, fired and glazed or dried and painted; plaster blocks scraped, scored, and printed; prints made from collages, collographs, or by stamp method with potato cuts and odd tools; modeling in clay, flour-salt-and-oil dough, papier-mâché, or wire; constructions in paper, cardboard, matchstick, or wood scraps; puppetry combined with modeling heads; costume stitching; stage design and dioramas; music and books for listening and looking; murals on large papers; scrolls on long papers; masks, box costumes, and lettering

Grade Two		
Most children in the pre-symbolic or symbolic stages of development Employment by each child of a symbolic schema that is a satisfying vehicle for stories, drawings, and drama	Work of greater complexity, reality, and perfection of detail representation Growing ability and desire for social interchange; emerging concerns with self-	Group murals and culture study projects Appreciation of the art of India, Amerind, and Egypt; paintings by Picasso, Miró, Klee, and Matisse; designs and figures in stick

Characteristics	*Implications*	*Art activities*
	Grade Two (cont.)	
Liking for both symbolic presentations and linear designs; significant development of both motor and mental coordination	relationships, with leadership, and with verbal skills	drawings inspired by Greek pottery
Use of a base line, fold-over, and proliferation of detail in drawings; strong emphasis on mood; monsters employed as expressive of this new necessity to represent emotions; battle scenes or other dynamic situations (storms, winds) depicted	Need for teacher to watch for children who have inhibited the learning process (e.g., getting stuck on a single repeated drawing that does not show variations); guidance of children away from peer influence which may inhibit their experiments and deprive them of creative potential	Construction of devices which can be used for art work: looms, drawing rigs, and compasses; composition of books, covers, stories, illustrations, and contents developed in sequence
Color used less symbolically and more visually realistic	Venturing new forms when fixity indicates that tasks are too elemental or repetitive	Sand table or long table covered with a modeled landscape and miniatures of cultural art, houses, costumes on figures, and so forth as part of the cultural study
Art viewed as a reflection of the child's interest in his environment and in social relationships	Exposure to fresh ideas and variety of purposes to challenge the child's art ability	Collections of natural objects (e.g., rocks, fossils, leaves, flowers, butterflies) illustrating texture, shape, pattern, and color in nature
	Emphasis on the creative life of mankind and not the necessity to become artists (Teacher should avoid inhibiting the creative response by asserting only one goal for art work.)	Exhibits which show the different reactions to the natural object (e.g., a group of paintings or sculptures arranged around a display of leaves and illustrating a variety of responses)

Media and techniques to be included: Chalk, wet and dry; crayon; pencil; watercolor; tempera; ink; modeling in papier-mâché, clay, oil-base clay, or plasticene; pottery and ceramic sculpture to be fired or painted when dry; weaving on looms with found materials (e.g., leaves, sticks, wires, and string plus strips of cloth and yarn); printing with collograph or plaster block or linoleum lithography; etching from plastic which has been incised or scratched; mobiles and stabiles; wood assemblage and junk sculpture; jewelry from seeds

Terms and concepts to be introduced: Properties of color: warm, cool, high value, low value, hue, primary, and secondary; properties of line: vertical, diagonal, circular, horizontal, dot-dash, zigzag, etc.; properties of volume: height, width, and depth; texture; pattern; rhythm; unity; variety; contrast; repetition; direction; and movement

Characteristics	*Implications*	*Art activities*
	Grade Three	
Very few children in the manipulative stage and at the other end of the scale, a very few in "dawning realism"; almost all evolving into or quite entrenched in the symbolic or schematic stage of drawing	Higher level of teacher-inspired guidance; self-direction very strong for a few	Picture files, tape and slide bank (Students can assist in making tapes from phonograph records, radio, and live play.)
Picture-making styles of second-grade pupils continuously modified and eventually displaced (e.g., base line placed higher on page and overlapping begins); less use of foldover and "x-ray"	Prominent use of audio-visual bank	Attending museums, galleries, concerts, and dramatic events
Increased care in use of materials and tendency to prolong working time; work less linear with tendency to combine masses and line in free forms or in very involved detailed drawing	Library use with books on art and art-related subject matter; student research	Appreciation of cultural role of art, focusing on very definite branches in artistic activity: commercial design, furniture and floor plans; lamps and chairs; cars and ships (How does form reveal function? How does material change form?)
Surprisingly skilled realism for some children whose manual control developed early; calligraphy and elaborate doodling an important outlet for some	Delicate handling of stimulation by teacher very important (Some children need only the presentation or suggestion of alternatives to push their own work into new realms; others will be very uncertain and tend to question discussion and dictation.)	Introduction of appreciation of different styles in history of art, along with the question of how people in other times drew, painted, or sculpted (Realism is not the only aim in art, but realism may be seen as the artist's attempt to portray reality as he sees it. Thus, Byzantine, early Christian, and early Renaissance art shows struggles with presenting real figures in real space. Later styles explore volume, light, and increasingly more abstract and symbolic relationships.)
Marked increase in peer influences (Some children will insist upon repeating second-grade stage in their work, indicating that they may not have felt secure in making changes natural to their growth. This uncertainty may find outlet in rebelliousness or in marked conformity to either peers or teacher.)	Subject matter more adult; guidance needed to prevent the tendency to extreme sensitivity some children this age exhibit	Terminology a part of lesson planning (Children may look up words in art and choose examples of
	Need for teacher to inspire child to choose alternatives; rigid repetition indication of anxiety over skill as others in class progress	
	Guidance needed to ensure safety with tools and regard for sharing of spaces	
	Group planning used to coordinate efforts by children of like inter-	

Characteristics	*Implications*	*Art activities*
Grade Three (cont.)		
Use of color with increased literal accuracy; color for symbolic meaning less important to child as first abilities to draw realistically grow	ests or to even up a balance between interests	the word to exhibit with the definitions.)
Pupil generally more energetic and capable, working with concentration, decision, and renewed sense of purpose	Need for additional scheduled time for projects and for teacher to assist pupils in completion and perfection of their work	Group activities such as preparing compositions, scrolls and illustrations, posters and displays
Ability to handle greater variety of materials and techniques; longer attention span, making more intricate projects pleasurable		Interrelated programming to facilitate the expression of variety of interests and questions: science and art; related arts; anthropology and art (Each can enrich the other as the child becomes more intellectually and creatively involved.)
More interest in product and less in process for its own sake, indicating that basic assimilation of skills and techniques is leveling off		Art and history now become a dominant theme as the child asks about the past and the meaning of the present. (Work can include illustrations of historical events, the project of a time machine, pottery through the ages, or costume through the ages.)

Media and techniques to be included: Compilation of visual-aid bank; research in art themes and application of terminology; the making of portfolios with introduction to care and pride in the child's work; painting (tempera, watercolor, and mixed media); drawing (pencils, ink, chalk, and crayon); paper work: tear, cut, glue in collage, sculpture, and stage scenery or dioramas; use of plants and nature in arrangements, collections, booklets, and rubbings; sketching from nature and studies in texture, pattern, and repetition or contrast; lettering and calligraphy with ornamentation; body ornamentation with study of masks, hairdos, wigs, costumes; houses and buildings; use of plants in landscaping or turtle tank; copper enameling and tin soldering; etching on dry metal or plastic sheets; cutting and carving plaster or soft woods; clay modeling

TABLE II-3

Suggested Teaching Method for Teaching Art to Gifted Children, Grade Four

Characteristics	*Implications*	*Art activities*
Stylistic transition from symbolic to dawning realism	Opportunities to express both fantasy and realism; child seeking guidance in his realistic efforts	Appreciation of both symbolic and realistic styles in art history; response to the fragmenting of experience which is presented in increasing degree by art styles since 1850; response to "romanticism": medievalism, castles, beasts, and ghosts
Earlier forms of space representation (base line, x-ray, and foldover) now rare	Possibility of discouragement from too much pressure	
Extended awareness and interest in relationships with others, with teacher, with the community, and with the world	Discovery chief means of initiating ideas and research	Interest in spirit and feeling of Gothic and medieval art and relationship to both religion and pagan superstitions
Capable of more self-directed activity and complexity of art projects; capable of combining several steps and stages	Need for explicit directions to prevent confusion (The fourth-grade child understands variety and can read into directions and questions meaning not intended. This was true from first grade forward, but verbal communication makes it easier to correct in fourth grade.)	Crafts and art study oriented toward specific purposes and related to cultural studies; the making of puppets, stencils, and villages
Strong drive for peer approval		

Chapter 3

Organizational Considerations

In designing an art education program for gifted children, the educator must consider the noncontent elements which may restrict or enhance art instruction: grouping and scheduling practices, acceleration, classroom aids, relationships with other subject areas, administration policies, and school facilities.

Grouping of Pupils

A well-structured and competently run program can overcome the difficulties posed by the traditional curricula in the primary grades through the use of child-centered or individualized instruction and through emphasis on development in stages. Special groupings used in art programs include the following: (1) heterogeneous grouping with enrichment and acceleration within the regular classroom; (2) grouping of academically and artistically gifted; (3) special class for the academically gifted; and (4) special class for the artistically gifted.

Heterogeneous Grouping

In the regular classroom all pupils receive an equal opportunity to benefit from an interchange of ideas and mutual assistance. A specialist or art assistant can provide a special challenge for gifted students by having them engage in experiences such as the following:

Making charts and other audiovisual aids for class use

Assisting as special classroom aides in charge of individual projects; e.g., storing props for the puppet stage, repairing stage design, arranging displays and nature or art exhibits

Planning projects in cultural studies or initiating more difficult group projects that the whole class will later complete

Learning special techniques; e.g., creating mosaics and illustrating books, weaving and textile printing, book printing, copper enameling (Abilities developed here may then be used to assist other members of the class.)

Contracting with the art specialist or his assistant, as in the Dalton plan, to initiate a project, develop an idea, complete the work, and, on approval by the teacher, make a new contract

Academically and Artistically Gifted Groups

The distinction between artistically gifted and academically gifted pupils resides in the degree of verbal and visual development. The purpose of grouping the academically and artistically gifted is to improve communication of meaning and transfer of ability. Thus the visually oriented pupil is enabled to gain verbal experience and vice versa. Although these groups of pupils have differing modes of expression, they are alike in their ability to seek out the significant, to abstract, to synthesize, and to unify. The lively interchange of ideas and skills enables each participating pupil to enhance his ability.

Class for the Academically Gifted

Academically gifted pupils who work fast require time for enrichment through art study. In addition, their ability in verbal and written skills calls for a class much different in organization than that for the artistically gifted. Material may be presented on a more verbal or conceptual level than with those not academically gifted; translation of the instructional material by the teacher is minimal. One reason given for the grouping of the academically gifted is to gain time, but the pupils should not be overworked. Gifted children normally work hard without external pressure.

Class for the Artistically Gifted

Children in grades one through three may be given instruction in printing and etching, photography, soldering, sculpture, and ceramics. In a class of only a moderate number of pupils, they will find the much-needed support that artistically gifted children do not usually receive. Furtherance of a positive self-image is a strong argument for this kind of grouping. So that specialists in art may be made use of, classes may be held in conjunction with after-school programs, summer classes, or classes offered in art schools and museums. If inadequate facilities exist within the school, pupils may be transported by bus to the special class at a central location. In this way a single facility may be used to service several schools that may share the expense for special facilities.

Classes may be scheduled for either one or two days per week, or each group may meet on alternate days. Enough time must be allowed for the child to plan and complete his projects. Periods should, therefore, never be less than 45 minutes in duration. If pupils

meet as infrequently as once per week, the class should be at least 90 minutes in duration.

Scheduling of Art Activities

Art is suited to either special classes or an accelerated program within a self-contained classroom. Many experiments with flexible scheduling are now going on in the schools. These experiments should be helpful in the improvement of programs in general education and in art.

Art is somewhat unusual in that materials and equipment may not be taken out of the laboratory for homework. In addition, unpredictable setbacks sometimes occur in a pupil's skill in the handling of materials and tools, and assistance is required. Projects are not always completed within the prescribed amount of time because the pupil's ideas often change as he works.

Art in the self-contained classroom has great potential for interdisciplinary approaches to art. Enrichment through broadened perspectives and the sharing of projects with the rest of the class are only two of the benefits derived from the interdisciplinary program. Art classes at least 45 minutes long should be conducted in conjunction with regular daily classwork. For pupils in grade three, whose attention span exceeds that of pupils in grades one and two, the scheduling of art classes twice a week for 90 minutes should be considered. In the self-contained classroom and in special classes, the teacher needs assistance in guiding special art projects for the gifted.

Acceleration in the Art Program

Because of the nature of art, it is questionable whether the term *acceleration* applies to art programs for the gifted. A child is usually accelerated because of high scholastic achievement. However, in art the concern is with challenge and enrichment, not with acceleration. The use of the child-centered method of instruction and of a developmental program makes possible acceleration outside the regular grade or classroom solely on the basis of potential and regardless of age, grade, or readiness.

Those gifted both academically and artistically may remain with their classmates at the same grade level but may take on additional classes or seminars under the guidance of a specialist. These special classes direct the child's attention to the uniqueness of art, thus inspiring probes into the nature of art. In the primary grades, when physical and social maturation is uneven and when departure from the group may have an adverse effect on sensitive pupils, tying programs closely to normal class routine may be found more desirable than other methods.

Classroom Aids for Art Instruction

Classroom aids should include an audiovisual reference pool. Materials for the pool may be accumulated and arranged by the pupils under the direction of the teacher as part of the study of the cultural role of art. The audiovisual pool may be established in the art room, in the classroom, or, least desirably, in the library.

The file of materials for the audiovisual pool should include a wide selection of styles and subjects related to art. The collection should contain as many good reproductions as possible, and the historical span should be as wide as possible. A picture file should be collected and stored in permanent storage files or in labeled and decorated cardboard boxes. Phonograph records, speeches, readings, books, and color slides should also be included in the audiovisual reference pool.

Material should be cross-referenced by the use of a file of 3x5 cards listed under subject category, period, style, or artist's name (e.g., ships, landscapes, toys, impressionism, mosaic, painting, and so forth).

Interrelationship of Art with Other Subject Areas

The relationship between the cultural role of art and art activity should be studied at the primary level. Many teachers prefer a multisubject classroom that allows them greater control over subject matter and more opportunity for flexible coordination.

The translation of many stimuli into a variety of symbols in art is made by means of a series of steps between the concrete and abstract ends of the creative process. A schedule that allows for interrelated programming will lead to creative activity in other subject areas. Flexibility of method allows art to give meaning to diverse data, and at the same time art activity becomes meaningful and relevant to life.

Positive self-orientation is a part of the involvement to be explored in flexible relationships between subject areas. Questions arise about art. What is art? How is it useful? Who makes art? What materials are suitable? How does art affect us? What does art inform us of? These questions are more readily answered in the context of interrelated programming. Some activities that may be undertaken are the following:

Drama: study of costume from puppets to people; dioramas of stage plays and ceremonials; body painting and ornamentation; masks for Hopi Indian dances, African dances, or Kabuki plays; illustrations of great theatrical scenes; stage design for a class-created play

Reading and writing: individual notebooks of written and illustrated observations; lettering of quotations illustrated with design; illustrations of news, literature, or self-composed poems and stories; writing of a play or

folktale to be acted out in costume (e.g., "Siegfried's Incredible Journey," "Barnaby Grubb in an Old Wash Tub," "Alice and the Chess Game")

Health and anthropology: "I Am Walking Art" (a study in wigs, hair textures and colors, lengths of limbs, body shapes and how they move); sketches of figures; relationships of reflection in water and reflections in a mirror and how they change a self-portrait; the senses and what elements of art each sense relates to (e.g., line, motion, pattern shape, texture, etc.); athletes in art (e.g., battles for Persians, Greek runners on archaic pottery) Minoan art, dancers, and tumblers; masks, rituals, music, and dance; food colors and shapes; plaster or clay forms, painted

History and other social sciences (emphasis on the cultural role of art): vocations and products (e.g., pottery of Greece, weaving of Ghana, metal-smithing in Mexico, plastic chairs in the United States); man and materials (e.g., iron age, steel age, wooden and clay and stone tools, how they changed with machines); environment and community life (e.g., clay models of architecture or townscapes, murals of farm life, scroll of a trip to the zoo); "Culture Gives a Different Look" (e.g., comparing pottery styles or observing that Amerind art includes the same styles expressed in sandpainting, bead working, basketry, and feather headdresses); noting that portable life makes for portable art (Indians) and old cultures have durable art (Egyptians) (Do as well as watch; make these things and know how the artist feels and thinks.)

Mathematics and arithmetic: the study of planes, lines, solids, and nonsolids; classical geometric styles in architecture and painting; relation of organic to geometric forms; acting out addition; making solid costumes (e.g., as square) (Illustrating the question "Can a Square Dance?" combines mathematics, art, and dance.)

Music: making simple instruments (e.g., inner tube drums, rattles from gourds, or papier-maché shaped over small balloons; wooden xylophones); the illustration of scenes from an opera composed by the child (e.g., "How the Birds Sang in Summertime"); setting paintings or poems to music

Sciences: objective and interpretive drawing (limited to developmental level) of insects, leaves, things, self, and people; collections and displays; color and reflections in mirror and water; animation: how we move, flip-books; models of science and industry and art (e.g., old cider press, Trojan horse, Leonardo da Vinci's notebooks, robots, space rockets and ships, sailing structures), kites, boats, and planes; making drawing tools; concepts (e.g., stickiness is: flour paste, syrup, and taffy, but also glue and clay); fastenings (e.g., nail and hammer, sewing thread and needle, and the like)

Social environment: "Look at Our Town," or farm, or city, or moon station; modeling, drawing, or constructing in cardboard; bulletin boards and displays; nature walks and "safaris"; "Let's plan a park"; trips to zoo, "What do animals wear?"; planting a landscape in boxes to take home; gathering resource material; gathering photos and drawings by the class about vocations, the community, and its facilities

Continuity and Articulation

Separation of process from history, theory from practice, thought from feeling, and design from fine art fails to promote the concept of integrative enrichment proposed for gifted children. The fact that art does begin with the young in their first encounter with material indicates that the process of art education should begin at the very start of life experience for each child. The process of acculturation begins from the center, where man is, and works outward in ever-broadening spirals. Art corresponds so closely to the fundamental learning process itself that it is undesirable to articulate in terms of what is to be learned. Rather, the associative learning process itself should be approximated in which increasingly greater detail and more profound understanding are combined.

The art program for the gifted may combine associative learning with developmental levels of articulation and child-centered or individualized teaching. Often repetitious in its basic subject matter, art content must be reappraised in terms of growth and new levels of experience. Learning becomes more comprehensive and at the same time more specialized. A conscientious program of cumulative records and counseling by knowledgeable educators can be useful in the identification and development of gifted children. Small drawings done by the child in kindergarten and grades one through six can provide a meaningful indication of personal and intellectual growth. These drawings should be kept in the pupil's file. The child's success or failure in the study and practice of art can have an important effect on his self-concept. Conversely, the child's self-concept can inhibit or encourage his development in art.

The production of art in grades one through three should be seen as an effort to continue and foster mental and physical activity that began at birth and continues to adulthood. The child in grade one must make a critical transition from a manipulative schema to a symbolic schema; the child in grade two, from a symbolic schema to realism. For this reason the teacher must be attentive to the child's present and past ability as well as to the environment from which he daily emerges. The natural impetus toward growth and enrichment through which the child is enabled to produce sensitive and creative communication must be sustained.

Teacher and Administration

The success of the program for the gifted depends on the coordinated effort of teachers and administrators to see that the maximum benefits of enrichment are obtained. An administration

sympathetic to the innovative methods and ideas developed by the teacher is an important ingredient of the art program for the gifted. Artistically gifted pupils from a variety of economic and racial backgrounds should be identified and included with the academically gifted when special programs are being considered. Cooperation is also needed so that appropriate equipment and supplies will be provided.

Teacher deployment can follow several plans already in operation in various parts of California. What plan is to be adopted by the school or school district depends on the condition of existing facilities, the budget, and the educational philosophy of the administration. Some of the plans used in California are the following:

1. Artists serve as volunteers in conducting special classes.
2. The regular classroom teacher is assisted by volunteer resource teachers.
3. Art specialists act as consultants to regular classroom teachers, compile art frameworks, form art kits, and conduct special classes for the gifted.
4. Art specialists act as teachers, conducting all special classes.
5. A team of creative resource specialists conducts classes on alternate days or in single sessions one day a week, making several choices in art study available to different potential groups. Emphasized are music, dance, painting, printing, sculpture, model building, environmental design, or a combination of these.

The regular classroom teacher, although he may be dedicated and persevering, is frequently hesitant to teach art. Frequently heard is the exclamation "But I can't even draw!" Art is reduced to topical projects in media, and little allowance is made for creative variations. Typical projects are the making of covers for social study papers, the coloring of mimeographed nature studies, or the making of caterpillars from egg cartons. These projects do not subdue invention and variation, but neither do they encourage the exploration and discovery essential to creative learning.

Quality instruction and fulfillment of the goals of art programs for the gifted are aided substantially by the employment of a teacher who is a specialist in art. A teacher who knows and cares is able to guide and inspire children at this age without forcing conformity. He should have a good grasp of the aims of the program, the nature of the arts in their cultural role, and the practice of art.

Schools and Facilities

It is not necessary to eliminate art programs because of inadequate facilities. Although a functionally designed special art laboratory is strongly recommended, regular classrooms can be arranged to accommodate recommended procedures. Individual learning areas, room for art equipment and materials, and storage areas for resources can be provided. A good teacher and a well-organized program with sufficient art materials and resource materials can often transform poor working conditions. Creative cooperation between the teacher and the administration can ensure that existing facilities are made as attractive and serviceable as possible.

Art kits for individual classroom use can be developed and distributed in the same manner as kits used in mathematics and science. Each kit should contain basic materials and instructions. Art materials that cannot be housed within the classroom can be placed on a portable cart together with audiovisual aids, projectors, books, prints, and a variety of media to be used. The cart can also be used to store supplies.

Although it is preferable to have an audiovisual center immediately available in each classroom, the center can be set up in the school library, or a districtwide audiovisual center can be established under the supervision of the art specialist. The district center can be tied in to the center in an individual school by the use of mobile display units.

Facilities can be further extended through the use of community resources, production plants, and museums. Ample enrichment can also be provided by the visits of artists and craftsmen.

Chapter 4

Intellectual Development, Creativity, and Evaluation

Effective teaching of art to gifted children requires an understanding of the development of higher intellectual skills, creativity and guidance, and the evaluation process.

Development of Higher Intellectual Skills

The gifted child develops certain abilities to a greater degree than does the average child. Art results from the combination of cognitive and affective abilities in varying proportions. Choice, decision, and final arrangement into patterns are all involved in the creative process. Some of the characteristics and activities that enable gifted children to utilize their potential are the following:

Characteristic	*Activity and development*
Sensitivity	
Sensory awareness	Identifying objects and surfaces (e.g., wood grain, bark, silk, water); comparing shapes, textures, and colors
Intuitive awareness of rightness in color and balance	Interpretation of music in painting or clay model; of nature (e.g., textures, shapes, lines, and colors)
Kinetic response	Dance, rhythm, weaving, designs
Memory ability	
Attention and retention	Drawing from memory, recall of things seen; classes; configurations
Flexible recall and reassociation of data	Sequential study which uses learning carry-over (e.g., learning three ways to fasten or assemble); written, drawn, and danced interpretation
Language ability	
Symbolic transformations; fluency and flexibility of verbal and written language	Writing a poem for a painting; taping an interview or poetry reading; a "broadcast," opera, play, or puppet show; "travelogues" with walking scenery and narrator

Characteristic	*Activity and development*
Response to sound and imitation of sounds	Interpretation of sounds and patterns in speech, birdcalls, and music; dialect and discussions on why it occurs
Problem-solving ability	
Recognition and solution of a problem; gathering and arranging facts	Planning a show (Consider and test alternatives in design of stage, costumes, masks, and music scripts; choose one alternative; decide who can direct, store, draw curtain, make costumes.)
Evaluation of solution for its fulfillment of goal	Discovering solutions in art work (How can we make a chair? Try feathers, clay, wood, carved soap, pencil and paper, and determine which one can be used and for what.)
Productive ability	
Coordination of hand and eye; coordination of sound (ear) and hand (drawing, transcribing)	Art practice in a variety of media
Convergent and divergent utility of total ability	Translating different sensations into visual media or rhythms into design patterns
Perseverance	Problems in art practice that involve longer time spans with alternatives to choose from; e.g., tasks in three stages: model, paint, and mount
Qualitative thinking	
Arrangement of select data into units; searching for likeness and for common principles	Reports; collections of natural objects: rocks, fossils, leaves, and flowers; arranging and displaying; collages and collographs; junk sculpture; work which includes sorting, selecting, patterning
Idea formation	Answering questions such as "Why are barks and snake skins in this list together?" "What does the spider do like this Indian weaver?" and "What does a beaver do that men do too?"
Affective abilities	
Feeling which states clear and motivating behaviors in positive art learning and which affects choices	Recognizing the fact that responses are different for each person (How do you respond to this music, this painting? Draw or sculpt your feeling.)
Expression which relies upon awareness and response and that which is a result of the techniques and medium used	Answering such questions as "What does the composer tell us about motion?" "What motion does the painter express?" and "Can you tell us in painting about the wind?"

Creativity and Guidance

The finest skills, the most heroic subjects, and the strongest driving purpose are all components of the creative process. Art educators are increasingly expected to serve as prime contributors to the development of individual creative expression and development.

Creativity in the elementary schools is little understood and has been impeded by the practice of excessive copying, overemphasis on a particular motor skill, rewards for conformity, and misplaced stress on cleanliness and neatness. The orderliness of the creative process is not readily comprehended by the teacher who has never participated in creative freedom. Overemphasis on verbal skills and mathematical skills has not encouraged the use of creativity. Skills are tools to be used; they are not ends in themselves. No less unfortunate has been the misconception that art is only a spontaneous activity, that it is primarily involved with feelings and not with learning. In art the child makes use of life experience in a unique and personal way.

All children possess rhythm, mood, and balance. The creative process involves growth of inventiveness through assimilation of information, association of ideas, and instinct to organize and arrange these ideas into patterns. The child should be enabled to balance his visual and verbal abilities, thereby being able to organize his experience and expression through flexible choices. Lethargy in art practice can be indicative of lack of skill and experience in planning or using art ideas. Sometimes slowness in art is the result of late motor maturation but more often is due to inhibiting self-concepts that prevent or limit natural responses. The teacher must stand by to guide and reinforce and to limit choices, but he must never structure lessons excessively so that self-discovery is further inhibited.

A child-centered approach to instruction fosters unique insights by assisting the child to trust his own judgment and to discuss his own ideas. What is necessary for the child-centered approach to work is that emphasis be placed on clarity of response and totality of involvement. The child should be helped to express the feelings, attitudes, preferences, and natural energy fundamental to both inspiration and motivation. The teacher should challenge the child's interest and ability to choose and provide him with options for choice and involvement.

Although every child in the gifted program will have some potential for creativity, favorable conditions are needed for it to flourish; simply going through the motions of art activity does not ensure creative learning.

Teachers must recognize frustration and supply alternatives for the child to choose from. They must know when to prevent conformity by channeling efforts into new directions; when to lead and when to follow the child's inspiration; when to retreat from facts and figures into abstract feelings; and when to effect closure of an art form.

Contemplation of their own work by the pupils should occur before they ask for assistance or the opinions of others. To encourage contemplation, the teacher can explain that contemplation time is equivalent to production time. Contemplation is encouraged when the work of each child is stored in a portfolio or on special shelving as well as in displays and exhibits. When a pupil shows a tendency to flit back and forth between projects or to discard an uncompleted project for a new one, he demonstrates a possible inability to perform at as high a level as his fluency of ideas.

Evaluation Process in Art Education

The evaluation process consists of two parts: (1) what is done by the teacher in assessing the progress of the child; and (2) what is done by the child as he progresses in his ability to evaluate his own experience. The two parts combine in a total learning situation. The teacher's attitudes and aims influence the child's growing awareness of the demands of both artistic process and product. A developmental continuum is established in the process of forming self-concepts and artistic convictions that give added strength to the next creative project. If the teacher imposes his own preferences on the pupil, the process is externalized. Conformity, rejection, or rebellion can ensue.

In the working process the key issue must be clarity of expression (or form). The pupil's best effort can be the result of a spontaneous breakthrough or of a great number of tests and retrials. The teacher is to provide permission, support, and objective suggestions.

Pupils should be guided in the consideration of the presentation and care of their work so that they exhibit with confidence in the validity of their own work. Completed work may profitably be submitted to evaluation by the group. All work should be considered in terms of common problems in art, never as good or bad. Individual achievements should be praised. Insights into positive features should be encouraged; negative criticism or false praise should be discouraged. Objective evaluations can be concerned with related subjects in art and in the community.

A one-man show provides an opportunity to observe the style of the pupil as it develops, to note his preferences in structure or medium. Shows must be rotated without partiality. Each pupil has a right to careful attention, pride of achievement, and success.

The young child works best when he knows that his work is being observed and that he will be helped when he is in need. Satisfactory progress reports are preferable to letter grades in that the former indicate the degree of self-progress. A final conference between teacher and pupil should be held in which all of the pupil's work, whether contained in a portfolio or in an exhibit, is reviewed.

New Horizons in Art Education

The work which is being done to provide a creative art program for the gifted represents an exploratory beginning in efforts to make programs effective for all. Educational reforms of any magnitude require extensive effort and large amounts of money, but many changes can be accomplished through the diligence and insight of experienced teachers and administrators. Examples of changes that can be effected from within the framework of existing budgets and facilities include (1) new methods of teaching, including child-centered guidance and discovery methods; and (2) research on subject content and structure. Pupils, faculty, government, and business must work together so that children can be enabled to lead creative, fulfilling lives through the development of their abilities.

Attention should be directed toward the following needs:

Better design of classrooms and schools (e.g., new or renovated interiors with more functional rooms for art display areas, sinks, and work carrels)

Use of the school grounds for creative design; the building of mosaic retainers, sculpture, and furniture

Technological innovation including the use of computer equipment, learning labs, and programmed instruction; better lighting and viewing rooms

Acknowledgment of cultural differences and the widespread vocational uses of art and creativity in the community which the school serves

Use of innovative techniques of science and industry (e.g., large display centers such as are found at World's Fairs and Disneyland); increased communication between community and educational institution

The present attempt to design functional, attractive, and efficient arenas for learning will, it is hoped, result in better education for all children. State and federal funding has encouraged the development of innovative ideas; the best of these ideas must now be put into effective operation.

An example of an idea put into operation through the combined efforts of federal and local agencies is the resource center which

serves the Berkeley Unified School District. Called the Educational Programming of Cultural History (EPOCH), the resource center grew out of the idea that a large-scale resource center can best serve a wide geographical area. The basic concept governing the operation of the center is that audiovisual materials (slides, reproductions, tapes, and records) should be used in the context of a time-place schema for the purpose of re-creating vital aspects of cultural heritage. Through the combination of resource materials and the architectural environment, the subject matter is arranged in both a chronological and geographical context. A resource laboratory for children includes original items, tape recordings, disc recordings, filmstrips, and slides. EPOCH now schedules regular sessions for classes throughout the district and provides demonstrations for visiting teachers and administrators.

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